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body of soldiers in the Pennsylvania Reserves, and those same Reserves were present in great numbers at the unveiling, and listened to the old governor extol their old commander, and fight over again their old battles.

It was probably the intention of the sculptor to represent the first discovery of the enemy at Gettysburg. The General reins in his horse and points with his arm outstretched to an object to the right of him. The horse throws up his head and raises his left fore-foot with a great deal of spirit, but in a way that entirely hides the rider from the spectator in front, and unfortunately it is from in front that the statue is chiefly seen. As we come down Broad Street we see nothing of the man but his outstretched hand, and it seems to be attached to the horse's ear.

Seen from the right side, the action is fine and the rider sits fairly well upon the horse, but his figure is very wanting in grace and there is too much made of the details of the drapery and accessories, which remind one too much of the famous Rogers' groups.

G—.

#### THE AMERICAN ART YEAR-BOOK.

THE Art Year-Book, for the year 1884, published by the New England Institute of Boston, has been received. In its mechanical features it leaves little to be desired, and is a worthy memorial of the eminent institution that fathers it. The various examples of reproductive art processes are extremely interesting, and alone make the book a most valuable one to every person interested in art. As a year-book of the art of the country, the performance hardly fulfills the promise implied by the title; yet as such things go, it will doubtless be considered amply sufficient by the general public. We are not disposed to be hypercritical, but prefer to encourage the publishers to increased efforts in future issues.

#### THE ARTIST AND SOCIETY.

Sir Edwin Landseer was endowed with great natural artistic gifts. Being so gifted, why was he not greater as a painter? The most practical lesson to be learnt from a study of his life is that even unflagging industry and natural gifts, high as they may place an artist in the distinguished society of his time, popular as they may make his works, do not alone secure for him the prize which the purest ambition of every artist ought to long for—namely, that by the thought, the feeling, the beauty, and the worthy translation of Nature's truths, to be found in their work, their pictures, as long as the paint lasts on the canvass, shall have an ennobling, a refining influence. That is the practical use of the fine arts, and there is no common sense in the pursuit of them, no reason for their existence as a serious element in social culture, if such an ennobling, refining influence is not their effect. Sir Edwin Landseer spent the hours away from the easel mostly in society, and mostly in what is called "the best society." It is a question interesting to consider whether even "the best society" supplies the best opportunities for receiving those impressions of nobility and beauty which are food for the truest art. Mr. Ruskin is supposed to have said: "Fit yourself for the best society and avoid it,"—and to the artist of the present day this is, we believe, sound doctrine. The social intercourse which arises out of what is called "society" does not, as a rule, feed the better part of the artistic temperament. "Society" in its modern form, is so much of an occupation in itself that it does not work in satisfactorily with a very absorbing labor, and the position of a lion, even in the most distinguished, fashionable society, must be distasteful at once to the dignity and to the modesty of a nature moulded in the finest fibre.—*The Spectator*.

#### CORRESPONDENCE.

To the Editor: Sir,—Before me lies a curious paper written fifty years ago by Thomas Sully and given by him to my father. In the announcement made in the advertisement, appears the germ of what afterward grew to be the Royal Academy. This was the first organized effort in England to afford instruction in art. Upon the Royal Academy our own National Academy was modeled, and in fact all our Art institutions and instruction were thence derived until within the last twenty years.

The following is the copy of an advertisement which was published in the weekly papers during the years 1758 and '59, in London:

Very truly yours,

GEO. C. LAMBDIN.

THOS. SULLY.

"For the use of those who study Painting, Sculpture and Engraving, will be opened on Monday March 6th next, at his Grace the Duke of Richmond's in Whitehall.

"A room containing a large collection of original plaster casts from the best antique statues and busts which are now at Rome and Florence. It is imagined that the study of these most exact copies from antiques may greatly contribute towards giving young beginners of genius an early taste and idea of beauty and proportion, which, when thoroughly acquired, will, in time, appear in their several performances.

"The public is therefore advertised, that any known painter, sculptor, carver or other settled artist, to whom the study of these gessos may be of use, shall have liberty to draw or model from any of them at any time; and upon application to the person that has the care of them, any particular figure shall be placed in such light as the artist may desire.

"And, likewise, any young man or boy above the age of twelve years may also have the same liberty by a recommendation from any known artist to Mr. Wilton, sculptor, in Hedge Lane. For these young persons a fresh statue or bust will be set once a week or fortnight, in a proper light for them to draw from.

"They will only be admitted from the hour of nine to eleven in the morning, and from the hour of two to four in the afternoon.

"On Saturday, Messrs. Wilton and Cissriani, will attend to see what progress each has made, to correct their drawings and models, and give them such instructions as shall be thought necessary.

"Nobody is to touch any of the gessos upon any account or to move them out of their places, or draw upon either them, their pedestals, or the walls of the room; any person offending in such manner will be dismissed and never admitted again upon any consideration.

"There will be given at Christmas and Midsummer annually, to those who distinguish themselves by making the greatest progress, the following premiums:

"A figure will be selected, and a large silver medal will be given for the best design of it, and another for the best model in Basso relievo.

"A smaller silver medal for the second best design, and one for the second best Basso relievo.

"The servant who takes care of the room has strict orders not to receive any money. It is therefore hoped and expected that none will be offered."

THE committee of the association of the French artists has decided to modify the programme of the next salon, relative to the vote for the medal of honor. This year, the department of engraving was the only one that received this award, and great dissatisfaction having ensued, the committee has decided to enlarge the electoral body by the admission, in addition to the *hors concours*, of the artists who have obtained honorable mentions in the preceeding salons; and further, it has been decided that the medal of honor will be adjudged by a plurality and not by a majority vote. This decision will be preceded by a preparatory vote which will decide upon the advisability of voting the medal of honor or not.